SAN FRANCISCO ART ASSOCIATION
BULLETIN
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DETAIL OF PAGEANT—*Alumni Association, California School of Fine Arts.*

Pre-Columbian Ball a Magnificent Spectacle

The Pre-Columbian Ball, third Parilia of the San Francisco Art Association, fulfilled its promise. Parilias will come and go, but this Indian Pageant has set a standard that will tax the ingenuity of the Art Association to maintain. As a spectacle of superlative beauty and splendor—as a project of entire originality of conception it will remain in the minds of those present as a complete achievement.

The first glimpse of the Auditorium itself, which had been made into one huge stage-set, created a mood of expectancy, and from then on the evening became a moving kaleidoscope of color and design. A huge pyramid of steps formed the setting for the action of the pageant. Back of this was a curtain, which extended into the sides of the room to form a continuous background. This elaborate decoration, which used as the central motif the form of the Sun-God, and continued into a pattern of human figures and dragons, was designed by Lucien Labaudt and executed by Rinaldo Cuneo, Otis Oldfield, Frede Vidar, Ben Cunningham, Fay and Farwell Taylor, Ralph Nieblas and Lucien Labaudt. It was painted on theatrical cambric, which, due to its immense proportions, was stretched on the floor of the old Palace of Fine Arts. These beautiful drops totaled 2500 square yards.

The pyramid of steps, 72 feet wide and 30 feet high, which included the stage, was designed by Timothy Pflueger and constructed under his personal direction. These steps, at the conclusion of the pageant and throughout the evening, became an ever-changing, vivid picture as the crowd used them as a resting place or vantage point.

The pageant, which centered around the marriage of a prince and princess of the Mayans, was one continuous procession of color, interspersed with dances and bits of comedy. In spite of the fact that each unit worked independently of the others, they were welded into one great pattern by the skill of the production master, William Smith.

The Art School group introduced the pageant. When the trumpet call and spotlights focused attention to the rear of the Auditorium a page from a fairy-tale came to life and moved slowly toward the stage. Leading was Lee Randolph, magnificent in the robes of a Mayan Priest, followed by witch-doctors, medicine men, drum-bearers and other characters of the Mayan tribe, carrying staffs of pampus and palm and wearing costumes and headdresses of bewildering beauty.

Then came The California School of Design, a cool note in cream-colored robes and white-flowered headpieces, carrying fruits; then the Alumni Association of the School of Fine Arts, an outstanding unit, wearing Inca masks and costumes and bearing a boat in which three oarsmen rowed an imaginary sea.

It is not possible to justly review each group in this limited space (and being part of the pageant, all of it was not visible to us) but special mention must be made of the exquisite East Bay contingent, who represented the Zunis, of the Art Honor Society of the University of California, impersonating Aztecs, and of the Chinese group, who, costumed as Auracarians, were quite awe-inspiring as well as truly beautiful. Although the entire performance was beyond anything ever attempted by any local group, the most successful units in the pageant were those that adhered most closely to the character and history of the tribes they represented.

For the research entailed in the designing of costumes and properties the Art Association is indebted to Kenneth Hook and students in his classes. Properties (including floats) and accessories used in the Art School group were in charge of Spencer Macky. Donald Forbes and students in his design classes took charge of the dyeing of fabrics used by the school.

To those in charge of similar duties in other groups and whose names are unknown to us the Art Association tenders appreciation and thanks. To Helen Bruton for her appropriate design used on the invitations and to other members of the Art Association whose enthusiasm and energy helped to make the Ball the magnificent spectacle it was, the Art Association acknowledges its gratitude.

And the Bulletin Staff congratulates the three men at the helm, Mr. Timothy Pflueger, Mr. Lucien Labaudt and Mr. William Smith.

It was, in retrospect, an evening of magic.

—M. R.

Awards for 55th Annual

At a brief but impressive ceremony, held in the Sculpture Court of the San Francisco Museum of Art, Tuesday evening, February 12th, President Timothy Pflueger of the San Francisco Art Association, presented the awards for the 55th Annual.

Almost the entire artist membership of the Art Association was present, as well as representatives of the press, lay members and friends.

Mr. W. W. Crocker, chairman of the Board of Trustees, and Dr. Grace McCann Morley, curator, represented the Museum and assisted Mr. Pflueger, who presided.

The prizes were awarded as follows:

Anne Bremer Memorial Prize

First Prize ($300)—To Ray Boynton, for his tempera painting, "Girl Eating Grapes."

Second Prize ($200)—To William Hesthal, for his oil painting "A. D. 1885."

San Francisco Museum of Art Purchase Prize ($300)—To Rinaldo Cuneo, for his oil painting, "California Hills."

Friends of the Museum Popularity Prize ($100)—To Otis Oldfield, for his oil "The Codfisher."

San Francisco Art Association Medal of First Award went to Eugene Ivanoff for his oil painting, "Portrait of Mrs. L."

Certificate of Honorable Mention to Worth Ryder for his tempera, "Virginia City."

The Medal of Award for Sculpture was given to both Sargent Johnson for his wood sculpture, "Forever Free," and to Beniamino Bufano for his bronze, "Torso." *Honorable Mention* in Sculpture went to Adaline Kent for her "Standing Figure," cast in cement.

Honorable Mention in Water Color was given Bernard Zakheim for "Pacific Avenue Gospel."

FINALE OF PAGEANT—*Pre-Columbian Ball.*

Honorable Mention in Graphic Arts was awarded William Hesthal for his "Drawing" in ink.

According to Dr. Morley, it is significant that two of the awards went to tempera painting, and typical of the work being done in the West that the Annual contained such excellent examples of fresco.

Alumni Dinner

The Alumni Association, California School of Fine Arts, takes pleasure in announcing its program for the coming season.

Tuesday evening, April 2nd, will initiate a series of informal dinners honoring distinguished guests who have made achievements in the various fields of Art and related subjects.

Dr. Alfred Salmony, to whom our community is indebted for an added scholarly insight into Chinese Art, will be our first guest of honor.

Through the magnificent exhibit at Mills College Dr. Salmony made vivid the creative spirit which rose in such intense impulse and produced the supreme quality of Chinese Art; then traced the waves of decline as they spread out in minor expressions.

Dr. Salmony has been a mouthpiece for scholars of Chinese Art which we have in merchants and collectors in San Francisco—especially at this time when our museums are acquiring large Chinese collections.

The dinner will be held at the Mexican Village—330 Mason Street, at 7 o'clock.

Dr. Salmony will speak on "The Aztecs of the Orient." —M. H.

San Francisco Art Association Bulletin

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Bulletin Editor ..... MILDRED ROSENTHAL

Associate Editor ..... WILLIAM B. HESTHAL

Contributing Editors ..... RALPH STACKPOLE, RAY BOYNTON

Business Manager ..... PLATT KENT

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Collection from Annual to Travel East

A group of oil paintings is being selected from the Fifty-fifth Annual of the San Francisco Art Association for a possible circuit exhibition in key cities throughout the country. Dr. Morley plans to arrange to show this group after the summer season, and hopes to establish some basis for an annual exchange of material with several leading galleries so that San Francisco work may become better known to the museums and public of the East.

Carnegie Notes

Our new museum is still humming with activity. Preparations for the Carnegie opening followed closely on the hanging of the Annual. Because the Museum had decided that the exhibition would not be complete without an American representation, the task of gathering together a group of the works shown in the United States section at Pittsburgh has been going on for a full three months. This is a slow and complex business, for individual artists and their representatives, and in some cases, owners or collectors had to be approached individually and arrangements for borrowing and transporting their canvases made.

The entire European section of the Carnegie was shipped from the East to Third and Townsend streets, in a specially prepared express car. There it was unloaded by the Museum staff early one foggy morning. The canvases were carefully transported to the Museum storerooms and segregated by countries ready for distribution. In order to make the comparison of national styles and progress pertinent they will be hung by countries.

Most of the foreign paintings are exhibition pieces. They are much larger than is usual in American work, and several are so enormous that it may be necessary to hang them in the sculpture court. One canvas is so big that it will have to be transferred from the storage room to the galleries in a roll like a tapestry and the frame replaced after it has found its proper wall space.

The American canvases are coming in daily.

The Annual will be taken from the walls one gallery at a time and the Carnegie hung, so that few of the galleries need be shut off.

The Carnegie follows immediately after the Annual and so gives our artists and the people of San Francisco an excellent opportunity to compare the work of Western artists with that being done elsewhere at the present time.

Invitations for the formal opening of the Exhibition will be sent out well in advance. As for all such functions extra invitations are available to Art Association members upon request.

The formal opening will be Friday evening, March 15th; public opening Saturday, March 16th. It will remain on view through April 25th.

John Zeile

John Zeile, Executive Director of the San Francisco Art Association, passed away on February 9, 1935.

This kindly gentleman, whose affiliation with the Art Association created an era of friendliness, and whose vision and understanding made his office the refuge of those with problems to solve, will be sorely missed by those who worked with him and knew him.

To quote Dr. Wm. K. Guthrie, who officiated at the last services:

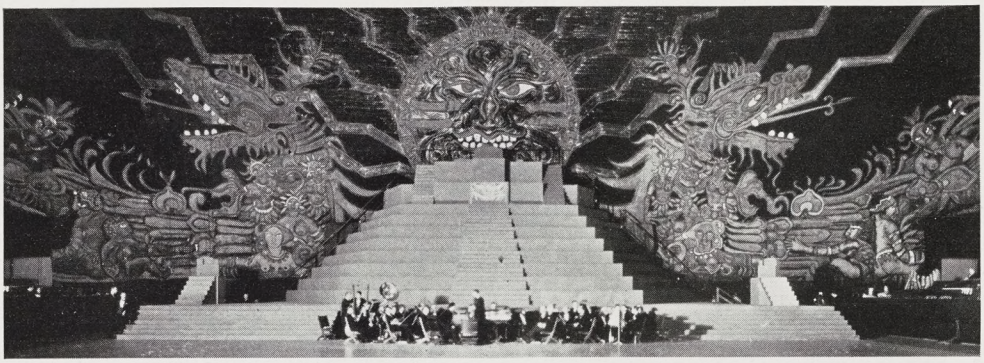
"I always think of John Zeile as one of the last of the Troubadours, bringing light and music wherever he was found. Never thinking of himself or of the frail body which covered a great soul, he poured himself out for others, not so much for individuals as for causes. And so our city, perhaps unknowing, and those who knew him well knowing it so keenly have suffered a great loss in his passing."

In Memoriam

The Bulletin records the passing of Mrs. Caroline Walter, one of the Art Association's loyal friends, on February 15th.

This much loved woman, whose life was devoted to kindness and culture, leaves a host of family and friends who will revere her memory with affection.

To her son, Edgar Walter, and all members of his family, the Bulletin extends sympathy.



STAGE AND BACK DROP—*Setting for Pageant, Pre-Columbian Ball.*

Italy and Her Artists

By RALPH STACKPOLE

The catalog of the Italian Exhibition was well worth its price—an excellent example of printing, fine reproductions, fine style. The design of the raised letters on the cover, the quality of paper inside and the reproductions bring real joy to those who love fine things.

Added to the undoubted artistic value of the catalog, one will find a masterful bit of boosting in the introduction. The author seems to believe that the movement represented by these canvases is the most noteworthy in modern Europe, and quotes two non-Italian critics, "the most sensitive and enlightened," who share his opinion. We are willing to let time decide this, but when the writer claims on the basis of the three frescos in the show that "there is a pervasive nostalgia for fresco which exists in Italy," we are prepared to do a bit of boosting, ourselves.

To what eulogies would the author of the catalog be spurred if he were chronicling the American artists "homesick for the wall!" Perhaps we need better press agents.

We must consider that only a few news items greeted the 10,000 square feet of fresco completed here in San Francisco, alone, within the last year, and that we have been working on real walls for over 10 years!

Though each one of us might question one statement or another in the Italian catalog, we must agree that Italy rates her own artists 100 per cent.

We are recognized as a nation with a genius for advertising, and yet, when it comes to worthy art projects right under our noses, we seem utterly to fail.

Artist Members, Attention!

A meeting of the Artist Members of the San Francisco Art Association will be held Thursday evening, March 21, in the Sculpture Court, San Francisco Museum of Art.

The Artists' Council urges a full attendance at this meeting as new policies directly concerning the Artists will be presented for discussion. These subjects, which have been suggested to the Council by many artists of the Art Association, and which have been prepared for presentation by the Council, are

1. Policies governing juries.
2. Restricting of number of exhibits per artist at Annual.
3. Policy regarding admission of new artist members.
4. Advisability of having two Annuals instead of one—one to include oil-painting and sculpture and the other to be devoted to graphic arts and water-color.
5. Creation of a purchase fund, from dues of artist members, for the purpose of establishing a collection of work of artist members of the Art Association—these to become the property of the California School of Fine Arts.

Interested lay members are cordially invited to listen to the discussions.

Refreshments.

Numismatic Exhibition

The Pacific Coast Numismatic Society held an exhibit of rare coins in the South Gallery of the San Francisco Museum of Art.

This exhibition, which was housed during the short period that the South Gallery was available, made the Museum the gathering place for an interested and stimulated group, many of whom were non-residents of California.

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